

FOR ROCK GUITAR

# ROCK HARD & HEAVY! METAL & MORE!

BARK AT THE MOON/OZZY OSBORNE CATCH MY FALL/BILLY IDOL BORN UNDER A BAD SIGN/CREAM  
WILD THING/JIMI HENDRIX/THE TROGGS HEAVY DUTY/DEFENDERS OF THE FAITH/JUDAS PRIEST  
CRY TOUGH/NILS LOGFRIN IN AND OUT OF LOVE/BON JOVI JAW BREAKER/JUDAS PRIEST  
LOVIN' EVERY MINUTE OF IT/LOVERBOY ROCK! ROCK! (Till You Drop)/DEF LEPPARD & MANY MORE!



AN  
*Off the Record*<sup>TM</sup>  
ARRANGEMENT



# ROCK HARD & HEAVY METAL AND MORE!

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# INTRODUCTION

PLEASE NOTE: This folio contains several differing approaches to guitar arranging. All arrangements are, however, true to the spirit of the original recordings.

## PLAYING GUIDE

This section is to help familiarize the player with the symbols and terminology used in this book.

### FINGERINGS

The left and right hand fingers are labeled in the following manner:

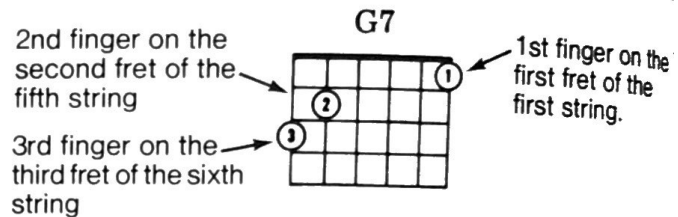
#### LEFT HAND



#### RIGHT HAND



Left hand fingerings are indicated in chord frames as follows:



### FINGERPICKING

Right hand fingerings are applied to fingerpicking patterns in the following manner:

The thumb (t) plucks the 4th, 5th, or 6th strings, depending on which string has the root of the chord.

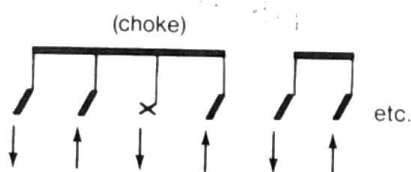
The index finger (i) always plucks the 3rd string.

The middle finger (m) always plucks the 2nd string.

The ring finger (r) always plucks the 1st string.

### STRUMS

Strum rhythms are notated with slashes:



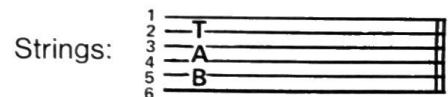
↓ - Down stroke

↑ - Up stroke

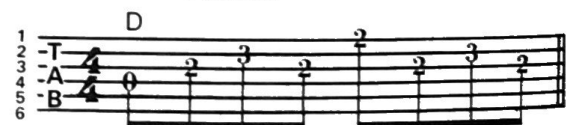
× - Choke (achieved by deadening the strings with the left hand while strumming)

### TABLATURE

Some examples may include tablature notation. In tablature, a six line staff graphically represents the six strings of the guitar as follows:



A number is placed on the appropriate line to indicate where to fret the string. Rhythms are notated with stems as in traditional notation.



A Typical Fingerpicking Pattern In Tablature Notation

### THE "FRACTION" SYSTEM

This simple fingering system is often used to indicate position of notes on the fretboard in a single-line, le passage. The top number of the fraction refers to the fret that is to be fingered. The bottom number refers to the string that is to be fretted.

$$\frac{2}{3} = \frac{2\text{nd fret}}{3\text{rd string}} = A$$

The fraction is placed below its corresponding note in the musical passage.



# Table of Symbols

3

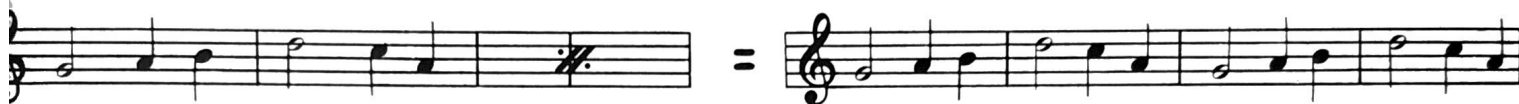
**/** Repeat preceding beat.



**%** Repeat preceding measure.



**//** Repeat preceding two measures



**||** Repeat signs. Repeat the measures between them.

**2.** First ending/second ending. Play through first ending, repeat and the second time, play the second ending instead of the first.

**D.C.** Da Capo. Instruction to repeat piece from the beginning.

**D.S. %** Dal Segno. Instruction to play from the sign (%).

**oda** Additional measures at the end of a song, marked "Coda".

**o Coda** After a **D.C.** or **D.S. %** instruction, this symbol is sometimes found. This means to jump to the **Coda** section of the song after repeating from the beginning **D.C.** or from the sign (**D.S. %**).

**>** Accent. Note (or group of notes) should be picked harder, emphasizing it over the rest.

**~** Shake (or Vibrato). Accomplished by rapidly bending note back and forth with finger or vibrato bar.

**↘** Fall. Accomplished by sliding left hand down the neck (towards the head stock) after playing the given note or chord. This can also be done with a vibrato bar.

**↗** Slide (or Gliss). Slide finger up the fingerboard to the given note.

**|** Strum. To brush pick across strings while fingering the given chord.

**D.L.** Double Lead. A lead guitar part, harmonized to be played by two guitarists. The parts are differentiated by the stem direction of the notes.

**D.S.** Double-Stop. Two notes on separate strings, usually fingered with the same finger. Not to be confused with **D.S. %**.

**✗** Choked Notes. The left hand mutes the strings while the right hand strums the given rhythm.

**—** Slur. Played by picking the first note, then fingering the second note without picking. A slur from a lower note to a higher note is also called a "Hammer-on". A slur from a higher pitch to a lower pitch is also called a "Pull-off."

**⤴** Up-bend. Finger the note in parenthesis ( ) and bend up to the given pitch with the left hand.

**⤵** Down-bend (or Release-bend). Released bend back down to original pitch.

**⤴** Pre-bend. Bend note in parenthesis up to given pitch without sounding, then play to create a "Down-bend" effect.

**h** Harmonics. Accomplished by fingering given pitch, then picking the string with both the pick and the thumb 12 frets above the fingered note.

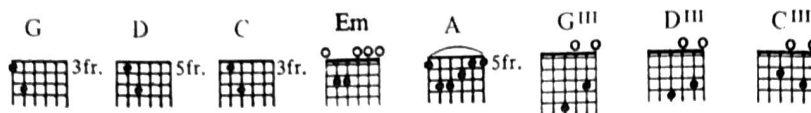
**8va** Play given passage one octave higher.

110



# CATCH MY FALL

Words and Music by  
BILLY IDOL

Fast rock( $\text{♩} = 132$ )

8 (2nd time) rhythm pattern: G (muted) D C

synth. intro. (2nd 4 bars, add bass & drums)

I have the time, I've trav- eled and un- wound so I will my own

D G D  
 sing, truth, yeah, yeah, I'm just a boy, I've laid my head but I will on the rock of

1st time: guitar in rhythm pattern: *C (muted)* *etc.* Lead fill **A**

win, youth, yeah, yeah, Lost song of lovers, I've trust-ed and then bro-ken

Lead fill [A] D Lead fill [B]

— hol - low, ——— out — of — words.  
free; in this mad, — mad — world.

Detailed description: This system of musical notation continues the melody from the first system. It begins with a 'Lead fill [A]' consisting of a half note G4, a quarter note A4, and a quarter note B4. This is followed by a whole rest, then a half note D5, and another whole rest. A 'D' chord symbol is placed above the staff. The melody then continues with a half note G4, a quarter note A4, and a quarter note B4. This is followed by a half note D5, a quarter rest, and a half note G4. The system concludes with a 'Lead fill [B]' consisting of a half note G4, a quarter note A4, and a quarter note B4. The lyrics 'free; in this' are aligned under the first part of the melody, and 'out of words. mad, mad world.' are aligned under the second part.

Catch My Fall - 3 - 1


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Rhythm guitar:  Em


It could hap - pen to you. so think for your - self.

C (muted)  D

If I should stum - ble, catch - my - fall, yeah.

To Coda 

If I should stum - ble, catch - my - fall; catch my

finger picking pattern 

1. G<sup>III</sup> (Sax solo) D<sup>III</sup> C<sup>III</sup> D<sup>III</sup>

fall. If I should stum - ble, - catch my


G<sup>III</sup> D<sup>III</sup> C<sup>III</sup> D<sup>III</sup>

fall. If I should stum - ble.

2. Rhythm guitar pattern  (muted) (Synth. solo)


fall.

C D C D

D.S. al Coda 

Coda  D C D

fall, yeah, - If I should stum - ble, would you

finger picking pattern  G<sup>III</sup> D<sup>III</sup> C<sup>III</sup> D<sup>III</sup> Repeat and fade

catch my fall. If I should stum - ble, catch my



# CATCH MY FALL

Guitar Fills and Solos

Words and Music by  
BILLY IDOL

**A** **B**

T A B

1 3 5 7

0 2 2 0 4 5 7

Finger picking pattern

**C** G D C

5 0 3 5 0 0 4 0 3 4 0 0 2 0 3 2 0 0

Solo

**D** **D** H H

4 0 3 4 0 0 7 10 9 9 7 10 9 9 7

1. 2.

10 7 7 10 7 7 7 7 10 8 7 9 7 10 10 7 10 7 10 7

Catch My Fall - 3 - 3

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Em G A

I'm all love, a dy-na-mo— Just push the but-ton and let me go.  
I'm an-ten-nae, aer-i-al; I'm tun-ing in my con-trol.

T A B 0 3 5

N.C. G A

Woah Woah You want me to come a-live, flick the switch in-to or ver drive  
You got love you got - ta deal, you wan-na drive then take the wheel.

T A B

C D

You and me could let it be read-y! Read-y! Aim! Aim! Fire!

T A B 8 7 7 7 7 6 6 6 6

Chorus: Em G A C D

Touch that dial, turn me on. Start me like a mo-tor, make me run.

T A B





A Em A D.S. al Coda

(fills) (fills) (fills)

T  
A 2 2 2 2 2  
B 0 0 0 0 3 3 0

Coda Em A

Lov-in' ev-ery min-ute of it! Lov-in' ev-ery min-ute of it! Lov-in' ev-ery min-ute of it! Lov-in' ev-ery min-ute of it!

T  
A 2 2 2 2 2  
B 0 0 0 0 3 3 0

Em A

Lov-in' ev-ery min-ute of it! Lov-in' ev-ery min-ute of it! Lov-in' ev-ery min-ute of it! Lov-in' ev-ery min-ute of it!

T  
A 2 2 2 2 2  
B 0 0 0 0 3 3 0

Em

G

A

C

D

Touch that dial, turn me on.\_\_\_\_ Start me like a mo - tor, make me run. \_\_\_\_\_

Em

G

A

C

D

Turn that dial all the way.\_\_\_\_ Shoot me like a rock-et in - to space. \_\_\_\_\_

Em

A

Em

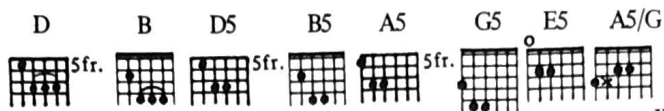
Lov-in' ev-ery min-ute of it!

Lov-in' ev-ery min-ute of it!

Waah! \_\_\_\_ Waah! \_\_\_\_



# ROCK! ROCK! (Till You Drop)



Words and Music by  
STEVE CLARK, RICK SAVAGE,  
ROBERT JOHN LANGE and JOE ELLIOT

**Moderately** (♩ = about 118)

**Section A:** for lead guitar lick see p.98

**Section B:** con't. under

**Section C:**

on to your hat, Hold\_ on to your heart, Ready\_ get set to tear-  
 this place a - part Don't\_ need a tick - et, on - ly place in town That can  
 take you up to heav - en and nev - er bring you down An - y - thing goes!

An - y - thing goes! Wom - en to the left, wom - en to the right, There\_ to en - ter - tain and take\_ you thru the night So grab a lit - tle heat and come\_ a - long with me 'Cause your mom - ma don't mind what your mom - ma don't see An - y - thing goes! An - y - thing goes!

Rock! Rock! till you drop, Rock! Rock! nev - er stop

Rock! Rock! till you drop, Rock! Rock! to the top\_ Rid - ing in - to dan - ger, laugh - ing all the way, Fast,\_ free, and eas - y, Liv - in' for to - day Got\_ a lip ser - vice, get\_ it while you can,\_ Hot\_ sweat 'n' ner - vous, love\_ on de - mand - An - y - thing goes!

Rock! Rock! - 3 - 2 An - y - thing goes!



Musical score for the song "Rock! Rock!". The score is written in treble clef with a key signature of one sharp (F#). It includes guitar chords (A5, G5, D5, E5, B, C, D) and lyrics. The score is divided into several systems, each containing a musical staff with notes and lyrics below it. Some systems also include guitar chords above the staff. The lyrics are: "Rock! Rock! till you drop, Rock! Rock! nev - er stop, Rock! Rock! till you drop, Rock! Rock! to the top, Rock! Rock! give it to me, it's what I got Go - in' thru me, don't ev - er stop Do. it to me, yeah, Rock! Rock! You real - ly move me, Rock! Rock! till you drop, Rock! Rock! nev - er stop, Rock! Rock! till you drop, You got - ta rock un - til you drop all the time right to the top". The score ends with the instruction "Repeat and fade".

[B] A5 G5 A5 G5 A5 G5 A5  
 Rock! Rock! till you drop, Rock! Rock! nev - er stop,

G5 A5 [B] G5 A5 D5 G5 A5 E.  
 Rock! Rock! till you drop, Rock! Rock! to the top— [D]

D5 A5 G5 D5 E5 D5 A5 G5 D5 A5  
 [B]

A5 G5 A5  
 [C] E5 [E] A5  
 Rock! Rock! give it to me, it's

[E] A5/G  
 what I got Go - in' thru me, don't ev - er stop Do.

A5  
 it to me, yeah, Rock! Rock! You real - ly move me—

E5 D5 A5 G5 D5 E5 2 2 2  
 [D] [D] [D] [D]

[B] A5 G5 A5 G5 A5 G5 A5 G5 A5  
 Rock! Rock! till you drop, Rock! Rock! nev - er stop,

[B] G5 A5 G5 A5 G5 A5 Repeat and fade  
 Rock! Rock! till you drop, You got - ta rock un - til you drop all the time right to the top

# ROCK! ROCK! (Till You Drop)

*Guitar Fills and Solos*

Words and Music by  
STEVE CLARK, RICK SAVAGE,  
ROBERT JOHN LANGE and JOE ELLIOT

**A** IV pos

**B** Open pos.

Rock! Rock! - 2 - 1

**C**

1/2 1/2 1/2 1/2

0 0 3 0 2 3 0 5 3 0 5 0 3 2

1/2 1/2 1/2 1/2

0 3 0 2 3 0 5 3 0 5 0 3 0

**D** V pos.

1/2 1/2 1/2 1/2

7 7 7 7 7 5 7 7 7 7 7 7 7 5 7 7 5 7

**E**

1/2 1/2 1/2 1/2

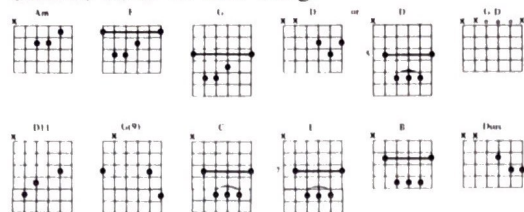
2 3 2 2 2 3 5 2 3 2 2 2 3 3 2 3 5 3 2 2

Rock! Rock! - 2 - 2



# IN AND OUT OF LOVE

Chords used in this song:



Driving Rock ♩ = 144

(1st time only)

Words and Music by  
JON BON JOVI

Am F G Am F

In — and out of love. In — and out of love.

*f*

with distortion

G Am

1. Young and wired, — set to ex - plode — in the heat. —  
2. Run-ning wild, — when me and the boys — hit the streets. —

D G/D D11 Am

You won't tire, 'cause ba - by was born — with the beat. —  
Right on time; she's here to make my — life com-plete. —

D G/D D11 Am G(9)

Take you high - er - than you've ev - er known,  
Then I'm long gone; - got a - noth - er show.

D Dsus D G(9)

then drive you down One more town,  
to your one more knees. - mile to go.  
I pick you up when you've  
One end - less night of

D C Am

had e - nough. -  
fan - ta - sy -  
You been burned, - ba - by, les - sons learned. } In -  
is all she - left of her with me.

Chorus: F G Am F

- and out of love; hear what I'm say - in'. In - and out of love. It's the way

that we're play - in'. In — and out of love; too much is nev - er e - nough. —

1.

G Am F G

T A B 0 3 0 2 3 0 2 5 2 0 3 0 1 0 2 3

— She's gon - na get you. when we're to - geth - er. In —

D.S. 2.

E G Am

(harmonics) with vibrato bar

T A B 7 7 7 7 7 9 9 9 2 6 3 0 1 0 2 3 6

— and out of love; too — much for - ev - er. In — too much is nev - er e - nough..

3.

F G Am G

T A B 2 5 2 0 3 0 2 3 2 6 0 1 0 2 3

— She's gon - na get you.

Am

(harmonics) with vibrato bar

T A B 7 7 7 7 7 9 9 9 2 6 3 0 1 0 2 3 6



Repeat 4 time

B Am S (lead solo) S

S S

H H H H H H H H with vibrato bar (pick tremolo)

8va

S

H H P P H H P

17 17 15 15 17 15 15 17 15 17 15 17 15 17 (20) 22 20

8va -----

Out of love,

Vibrato bar effects

12 13 12 13 12 14 15 14 15 16 17 16 17

D D11 Am D G/D D C  
 out of love. — Out of love, —  
 S  
 S  
 T  
 A  
 B

Repeat ad lib. and fade

The musical score is written on two staves. The top staff is for the vocal line, and the bottom staff is for the guitar accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line consists of three measures, each with a chord symbol above it: Am, F, and G. The lyrics 'In and out of love.' are written below the vocal line. The guitar accompaniment consists of three measures, each with a chord symbol above it: Am, F, and G. The lyrics 'In and out of love.' are written below the guitar line. The score ends with a double bar line and repeat dots.

Am F G Am F G Am

In and out of love. In \_\_\_\_ and out of love. In \_\_\_\_

# WONDERLAND

Words and Music by  
BIG COUNTRY

(Verse 1:) If you could feel how I must feel the winds of quiet change.

If you could see what I must see still hidden in the rain.  
But when the thunder rolls, it comes and covers up my soul.

And you will take my hand and be with me in wonderland.

(Chorus:) I am an honest man, I need the love of you  
I am a working man, I feel the winter too.

(Verse 2:) If you could hear what I must hear, then nothing would replace,

The fifty years of sweat and tears that never left a trace.

But when I look at you, I see, you feel the same way too.

And you will take my hand and be with me in wonderland.

(To Chorus:)

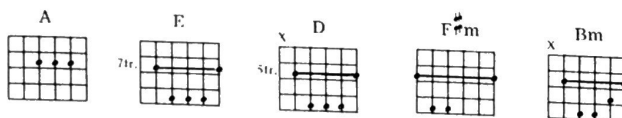
(Verse 3:) You still remember other days when every head was high.

I watched that pride be torn apart beneath a darker sky.

With innocence within ourselves we sing the same old song.

And you will be with me and make believe it's wonderland.

(To Chorus:)





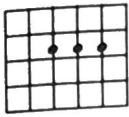
# WONDERLAND

23

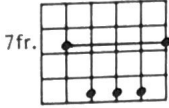
Words and Music by  
BIG COUNTRY

Chords used in this song:

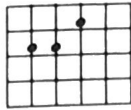
A



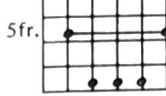
E



or E

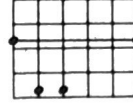


x D

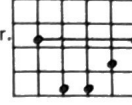


F#m

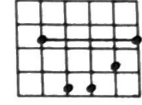
or x F#m



9fr.



x Bm



Steady Rock!

N.C.

Sheet music for the first system, featuring Guitar 2 and Guitar 1. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music starts with a treble clef and a key signature of two sharps. The first system shows the beginning of the song, with Guitar 2 playing a rhythmic pattern and Guitar 1 playing a bass line. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte).

Sheet music for the second system, featuring Guitar 1 and Guitar 2. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music continues with Guitar 1 playing a rhythmic pattern and Guitar 2 playing a bass line. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte). A section labeled "(G2 continue riff)" is indicated.

Sheet music for the third system, featuring Guitar 1 and Guitar 2. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music continues with Guitar 1 playing a rhythmic pattern and Guitar 2 playing a bass line. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte).

Wonderland - 5 - 1



E D F#m

- der rolls it comes and cov - ers up

TAB

2 2 2 2 / 2 2 2 2 / 4 4 4 4 /

E D F#m E D

my soul. And you will take my hand and be

(open)

TAB

2 2 2 2 / 3 0 / 4 / 2 / 2 0

F#m E D (Chorus) F#m

with me in won - der - land. I am an

TAB

4 / 2 / 2 0 /

E D F#m E D

hon - est man. I need the love of you.

TAB

7 / 5 / 8 / 7 / 5 /



F#m E D To Coda F#m  
 I am a work - ing man. I feel the win -

1. E D N.C.

- ter, — too.

G1 G2

Lead solo w/echo

G1 G2

G2 continue riff

G2 continue riff

TAB

7 5 10 12 10 12 12 12 12 12 0 0 0 0 0 0 0 0 0 12

[illegible]

**Coda**

F#m E D F#m

I feel the win - ter, too. I am an

7 5 7 5

E D F#m E D

hon-est man. I need the love of you.

F#m E D F#m

I am a work - ing man. I feel the win -

E D A E D

- ter, too. Won - der - land.

E A

Repeat and fade

# JAWBREAKER

Words and Music by  
GLENN TIPTON, ROB HALFORD  
and K.K. DOWNING

(Verse 1:) <sup>Dm</sup> Deadly as the viper, <sup>Bb</sup> peering from its coil, <sup>A</sup> the poison there is coming to the <sup>Dm</sup> boil.

(Verse 2:) <sup>Bb</sup> Ticking like a time bomb, the fuse is running short,

<sup>A</sup> On the verge of snapping if its <sup>Dm</sup> caught.

(Chorus:) <sup>C</sup> And all the pressure <sup>A/C#</sup> thats been building up, <sup>Dm</sup> for all the years <sup>C</sup> it bore the <sup>A/C#</sup> load. <sup>Dm</sup>

<sup>C</sup> The cracks appear, <sup>A/C#</sup> the frame starts to distort <sup>Dm</sup> its, <sup>Am</sup> ready to <sup>Bb</sup> explode. <sup>Gm</sup> <sup>A</sup>

<sup>Dm</sup> Jawbreaker! <sup>Bb/D</sup> <sup>Dm</sup> <sup>Bb/D</sup>

(Verse 3:) <sup>Dm</sup> Crouching in the corner, <sup>Bb</sup> wound up as a spring, <sup>A</sup> piercing eyes that flash are <sup>Dm</sup> shimmering.

(Verse 4:) <sup>Bb</sup> Muscles all contorted, <sup>A</sup> claws dug in the dirt, <sup>Dm</sup> every ounce of fibre on alert.

(Repeat Chorus:)

# JAWBREAKER

29

Words and Music by  
GLENN TIPTON, ROB HALFORD  
and K.K. DOWNING

Chords used in this song:

Diagram showing guitar fretboard positions for various chords used in the song:

- Dm\* (5fr.)
- Bb\* (6fr.)
- A\* (5fr.)
- C\* (5fr.)
- A\*/C# (5fr.)
- G\* (5fr.)
- Dm (5fr.)
- Bb/D (6fr.)
- C/A\* (0)
- D/A\* (7fr.)
- G/A\* (0 0 0)
- E\* (0)
- E\* (7fr.)
- F\* (8fr.)
- Am\* (5fr.)
- Gm\* (5fr.)

Medium Fast

\* = Power Chord Version (See Glossary)

First system of musical notation for 'Jawbreaker'. It includes guitar, vocal, and bass staves. The guitar part features a 'Feedback' section. The vocal part includes lyrics: 'Dead - ly as the vi - per, Tick - ing like a time bomb, the peer - ing from its coil, the fuse is run - ning short,'.

Second system of musical notation for 'Jawbreaker'. It includes guitar, vocal, and bass staves. The guitar part features a 'Feedback' section. The vocal part includes lyrics: 'the poi - son there is com - ing to the boil.'

Third system of musical notation for 'Jawbreaker'. It includes guitar, vocal, and bass staves. The guitar part features a 'Feedback' section. The vocal part includes lyrics: 'the poi - son there is com - ing to the boil.'

Jawbreaker 5 - 1



2. *A \**

*Dm \**

on the verge — of snap - ping if — it's caught

*Chorus:*

*Dm \**

*C \**

And all the

*A/C#* *Dm \** *C \**

pres - sure that's been build - ing up, for all the year

*A/C#* *Dm \**

— it bore — the load. —

*C\** *A/C#* *Dm\** *Am\**

The cracks ap-pear, the frame — starts to dis —

*Bb\** *Gm\** *A\** N.C.

tort; it's rea - dy to — ex-plode. —

*glide*  
*muted*  
*glide*

7 6 5 7 5 6

*A\** *Dm*

Jaw — break - er

*(open)* *G2 (2 guitars)* *G1 etc.*

*(open)* *G2 (2 guitars)* *etc.*

5 5 5 5 2 2 0 2 2 3

*Bb/D* *To Coda* *Dm*

Jawbreaker - 5 3

1. *Bb/D* *D.S.*  
(To Verse 3 & 4)

T  
A  
B

2. *A\** *C\*/A*

T  
A  
B

*D\*/A* *C\*/A* *G\*/A*

T  
A  
B

*E\** *G\** *E\** *A\** *E\** *G\** *E\*G\** *D.S.S. al Coda*

T  
A  
B

Vamp  
(Lead solo, ad lib.)

T  
A  
B

*Coda*

Jaw - break - er,

Dm

G1

G2

(2 guitars)

G1

G2 (2 guitars)

T 2 5 3 5 3 2

A

B

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system has a vocal line and a piano accompaniment line. The vocal line starts with a whole note chord of Bb and D, followed by a whole note rest. The piano accompaniment starts with a whole note chord of Bb and D, followed by a whole note rest. The second system has a vocal line and a piano accompaniment line. The vocal line starts with a half note chord of Bb and D, followed by a half note chord of Bb and D, then a half note chord of Bb and D, and finally a half note chord of Bb and D. The piano accompaniment starts with a half note chord of Bb and D, followed by a half note chord of Bb and D, then a half note chord of Bb and D, and finally a half note chord of Bb and D. The lyrics "The Rose Tree" are written below the vocal line. The tempo is marked "1.2." and the time signature is "N.C.". The key signature is one flat (Bb).

ah. \_\_\_\_\_

The musical score for the 'ah.' section consists of three measures. The first measure is in 3/4 time, featuring a melody of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a guitar accompaniment of eighth notes (5, 2, 5, 3, 5, 3, 2, 3). The second measure is in 3/4 time, with a melody of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a guitar accompaniment of eighth notes (3, 5, 3, 5, 3, 2, 3). The third measure is in 4/4 time, with a melody of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a guitar accompaniment of eighth notes (4, 7, 6, 5, 7, 5, 6). The guitar accompaniment is marked '(muted)' in the third measure.

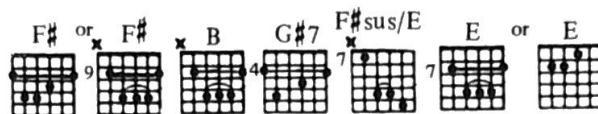
musical score for the piece "vbreaker - 5 - 5". The score is written for guitar, featuring a treble clef and a key signature of one flat (B-flat). The melody is played on the treble staff, and the bass staff provides a harmonic accompaniment. The piece is divided into three measures. The first measure contains a melody starting on G4 and moving up to A4, with a bass accompaniment of a single note G2. The second measure contains a melody starting on A4 and moving up to B4, with a bass accompaniment of a single note G2. The third measure contains a melody starting on B4 and moving up to C5, with a bass accompaniment of a single note G2. The piece ends with a double bar line.



# TONIGHT IT'S YOU

Words and Music by  
 RICK NIELSEN, ROBIN ZANDER,  
 MARK RADICE and JON BRANT

Chords used in this song:



Moderate rock

Chords used in this song:

F# B G#7 F#sus/E E or E

A A D Em7 G D/F#

Moderate rock

F# B G#7

Guitar I

Guitar II

B F# mf B

Time's not sleep - ing and

G#7 B F#

time won't lose; you can't win.

Tonight It's You - 4 - 1

B

G#7

B

'cause time \_\_\_\_\_ can't lose. \_\_\_\_\_ So

F#

F#sus/E

E

stop what you're do - ing, start on \_ some-thing new. \_

*etc.*

F#

F#sus/E

Don't, don't be hyp - no-tized,

E

F#

A

E

B

don't start think-in' with your eyes. I don't know \_ why you mean that

*with distortion f*

much to me. You don't know — what it feels like lov - ing you. We all

A E B

know — that change — is good for you. That's al - right, — got - ta do what ya

A E B

got - ta do an - y way, — ay, — ay, — ay, — ay, — ay.

A E B

D Em7 G

you. } All I want is a place — in your heart — to fall in - to.

etc. ...

D Em7 G A  
 All I need is some - one to love, and to - night it's you,

D/F# G A D/F# G 1. D.C.  
 to-night it's you.

2. 3. A D/F# G  
 To - night it's To-night it's you,

A D/F# G  
 to-night it's you.



# THE CROSSING

Words and Music by  
STUART ADAMSON

(Verse 1:) Maps on the back of your hands point to the cross.  
Scratches on walls in a room draw out your loss.  
Your islands are conquered and you are returned to the throne  
Martyrs take penance and fill up the mattress with stone.

(Chorus:) Pull straws with holy men, stain all the atlas pink.

And let us find a beach where we can cross our hearts.

(Bridge:) Stand in the wind as the carousels spin, wear out your welcome again.  
Stand on the silence of mountains and wear out your welcome again.

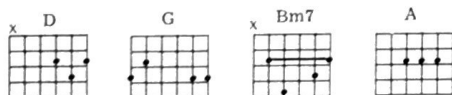
(Verse 2:) Mornings hit hard with an uncontrollable light,  
Piercing the senses that click deep in the night.  
Crouched in a pillow of straw, feet on the floor.  
Creeping a path to the mat that holds back the door.

(To Chorus:)

(Verse 3:) Build up great railways that run through hours of the moon.  
Hold up a city with cast iron museum walls.  
Explain your machines to the boys, feed them with tools.  
Bring out the skill in your skin, polish your hair.

(To Chorus:)

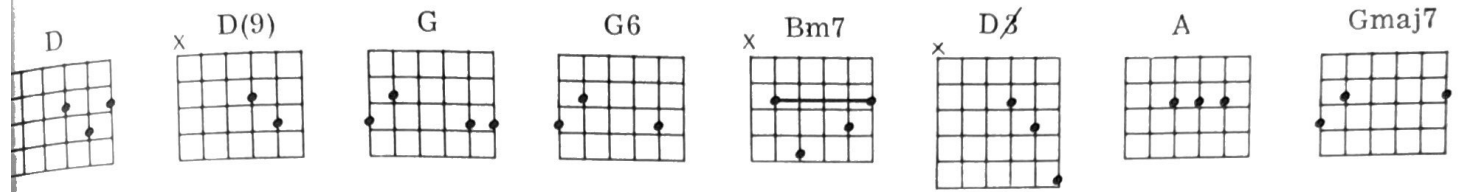
(Bridge:)



# THE CROSSING

Words and Music by  
STUART ADAMSON

Chords used in this song:



Moderately fast

Repeat 4 times

Pattern I

D D(9) D D(9) D D(9) etc. G G6 G G6 G G6 etc.

Guitar 1

*f* (strum)

12 8

D

G

Guitar 2

(G1 continue pattern I ---

---end pattern I)

2 5 5 0 5 5 2 5 5 0 5 5 8 2 5 2 0 5 8 2 5 2 0 5

D

Bm7

D

Bm7

Maps on the back of your hands point to the cross.

G1

7 7 7 5 7 5 7 6 7 6 7 4

The Crossing - 7 - 1

D Bm7 D Bm7

scratch - es on walls in a room draw out your loss. \_\_\_\_\_ Your

T 7 7 7 5 7 5 7 6 7 5 5 7

A

B

D Bm7 D Bm7

is - lands are con-querred and you are re - tuned to the throne. \_\_\_\_\_

G1 G2

G1 G2

T 5 5 5 3 5 3 2 5 3 2 2 2 2 2

A 5 5 5 3 5 3 2 5 3 2 2 2 2 2

B 7 7 7 8 7 8 7 8 4 7 7 4

D Bm7 D Bm7

Mar - tyrs take pen-ance and fill up the mat - tress with stone. \_\_\_\_\_

T 7 7 7 6 7 7 7 6 7 7 7 6

A

B

## Chorus:

D7

Pull straws with ho - ly men. Stain all \_\_\_\_\_ the at - las pink

T 5 5 5 / / / / / / / /

A 3 3 3 / / / / / / / /

B 6 6 6 / / / / / / / /

and let us find a beach where we can cross\_\_ our hearts.

G<sub>2</sub>  
(G<sub>1</sub>) play pattern I - -

2 5 5 0 5 5 2 5 5 0 5 5

G D G

---end pattern I)

3 2 5 2 0 5 3 2 5 2 0 5

G D

Stand in the wind as the car - ou - sels spin, wear out your wel - come a - gain. \_\_\_\_

G<sub>2</sub>

9 9 9 / / / / / 7 7 7 7 7 7

G D

Stand on the si - lence of moun - tains and \_\_\_\_ wear out your wel - come a - gain.

G<sub>2</sub>

9 9 9 / / / / / 7 7 7 7 7 7



G D To Coda ⊕ G

(Picking tremolo)

G1

G2

T G1 7 5 7 5 5 5 7 7 7 7 10 10 10 8 10 8 7 10 7 10

A 9 9 9 / / / / / 7 7 7 7 7 7 9 9 9 / / / 9

B G2

D Slower

Pattern II

G1 D Dsus D $\flat$  Dsus etc.

(strum)

T 7 8 10 8 7 9 8 9 7 7

A / / / / / / / / / /

B / / / / / / / / / /

D Gmaj7 D

G2

(G1 continue pattern II - -

T G2 7 7 7 7 7 7 7 7

A / / / / / / / /

B / / / / / / / /

Gmaj7 D Gmaj7

G1

G2

T 7 7 G1 10 10 7 8 7 8 7 7 2 3 0 2 3 G1 5 5 12 12

A / / / / / / / / / / / / / / / /

B / / / / / / / / / / / / / / / /

D A G

Morn - ings hit hard with an un - con - trol - la - ble light.  
Crouched in a pil - low of straw feet on the floor.

G1  
G2  
G1' 3 5 2 3 2 3 2 5

D A G

Pierc - ing the sens - es that click deep in the night. — yeah, yeah. —  
Creep - ing a path to the mat that holds back the door. —

D A G

Riff I

G2

G2 2 2 2 4 2 4 3 3 3 2 3 2 2 2 2 4 2 4 3 3 3 2 3 5

D $\flat$

Pull straws with ho - ly men. — Stain all the at - las pink

G1

(G2 continue riff I — — —)

G1 5 5 5

and let us find a beach— where we can cross our hearts.

--- end riff 1)

TAB

G D A G D.C. al Coda

G1 G2

TAB

Coda

Stand in the wind as the car-ou-sels spin, wear out your wel-come a-gain.

G1 G2

TAB

Stand on the si-lence of moun-tains and wear out your wel-come a-gain.

(Picking tremolo)

TAB



D G D

T  
A  
B

D

T  
A  
B

Bm7 G

T  
A  
B

A

Repeat ad lib.

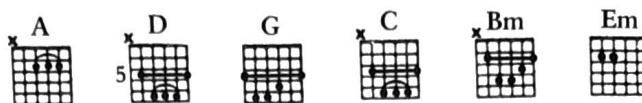
Fine

T  
A  
B



# SOLID ROCK

## CHORDS USED IN THIS SONG:



Words and Music by  
MARK KNOPFLER

### Driving Rock

*(Repeat ad lib.)* **D**

*(last time)* Well now take a look at that, I made a

*f* (w/dirty sound)

T: 2 2 2 2 2 5 2 2 5 2 2 4 2 3 4

A: 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

S: 6-7 6-7 6-7 4-5

**G C D G C**

cas - tle in the sand. I'm say - ing this is where it's at you know, could-n't un - der - stand now.

T: 3 3 3 5 6-7 6-7 6-7 3 3 3 5

A: 4 4 4 5 5 5 5 4 4 4 5

B: 5 5 5 5 4-5 4-5 4-5 5 5 5 3

**D G C D**

If I re-al - ised — that the chan - ces were slim, — how come I'm so sur - prised when the

T: 6-7 6-7 6-7 3 3 3 5 6-7 6-7 6-7 4-5

A: 6-7 6-7 6-7 4 4 4 5 5 5 5 5

B: 4-5 4-5 4-5 5 5 5 3 5 5 5 3

G C G A Chorus: Bm G

tide — rolled in? (I'm) gon - na live (on) so - lid rock.

T 0 0 0 0 5 0  
A 4 4 4 4 5 4  
B 5 5 5 5 0 5  
0 0 0 0 0

2 2 4 4 2 0  
4 4 4 4 4 4  
5 5 5 5 5 5  
0 0 0 0 0 0

A Bm G A Bm

(I'm) gon - na live (on) so - lid rock. I wan - na give, I don't wan -

T 2 2 4 4 4 4 2 2 4  
A 2 2 4 4 4 4 4 4 4  
B 0 4 2 4 4 4 4 4 0  
0 0 0 0 0 0 0 0 0

4 4 4 4 4 4 2 2 4  
5 5 5 5 5 5 2 2 4  
0 4 2 4 4 4 0 4 2 0  
0 0 0 0 0 0 0 0 0

G A To Coda

na be blocked, — I'm gon - na live on so - lid rock. You know I'm (a)

T 4 4 4 4 2 2 2 2 2 2 2 2 2  
A 5 5 5 5 2 2 4 2 2 2 4 2 2  
B 0 0 0 0 0 0 0 0 0 0 0 0 0  
0 0 0 0 0 0 0 0 0 0 0 0 0

house of cards, nev-er built for shock, you could blow it down in an-y kind of

T 0 2 0 2 0 2  
A 2 2 0 2 2  
B 0 2

A Em A Em

wea - ther. Now, you take two so - lid rocks, \_ two so - lid rocks, \_

T 0 0  
A 2 0  
A 2 0  
B 2 2  
B 0 2

S. 4 4 2 S. 5 4 2 8

you know they're gon-na stick, know! they're gon-na stick \_ to -geth - er. \_

A Bm G A Bm G

(Lead solo)

T 4 4 2 4 2 4 2 3 3 4 4 4 2 4 2 3 5 3 2 4 2 4 7

A 4 4 2 4 2 4 4 4 2 4 2 3 5 3 2 4 2 4 7

B 4 4 2 4 2 4 4 4 2 4 2 3 5 3 2 4 2 4 7

A Bm G A

D.S. al Coda

(end solo)

T 7 7 5 3 5 3 3 5 3 2 4 4 7 5 8 5 5 5 8 7 5 7 5 5

A 7 7 5 3 5 3 3 5 3 2 4 4 7 7 8 5 5 5 8 7 5 7 5 5

B 7 7 5 3 5 3 3 5 3 2 4 4 7 7 8 5 5 5 8 7 5 7 5 5

Coda

A Bm G

rock, I'm gon - na live rock, on so - lid rock.

T 2 2 4 4 4 2 0 4 5 5 5 5 4 4

A 2 2 4 4 4 2 0 4 5 5 5 5 4 4

B 0 4 2 2 4 2 0 3 3 3 3 3 3 3



A Bm G A Bm  
 I'm gon - na live on so - lid rock. I wan - na give, I don't wan -  
 rock, rock,

G A *Repeat ad lib. and fade*

na be blocked, \_ I'm gon - na live on so - lid...

T  
 A  
 B

4 4 4 4 2 2 2 2 2 2 2 2 2 2  
 5 5 5 5 2 2 4 2 2 2 4 2  
 5 5 5 5 0 0 0 0 0 0 0 0 0 0  
 3 3 3 3

*Verse 2:*

Verse 2:  
You know I'm sick of potential,  
I'm sick of vanity now;  
I'm sticking to essential reality now.  
I don't know what's worse,  
Trying to make a silk purse,  
Living an illusion, living in confusion.

*Verse 3:*

Well, because the heart that you break  
That's the one that you rely on.  
The bed that you make  
That's the one you gotta lie on.  
When you point your finger 'cause your plan fell through,  
You got three more fingers pointing back at you.

# **SECTION TWO ADVANCED GUITAR SOLOS**

# SULTANS OF SWING

Words and Music by MARK KNOPFLER

Dm C B $\flat$  A  
 You get a shiver in the dark, it's raining in the park, but meantime,  
 Dm C B $\flat$  A  
 South of the river you stop and you hold everything.

F C  
 A band is blowin' Dixie double four time.  
 B $\flat$  Dm B $\flat$  C  
 You feel all right when you hear the music ring.

Dm C B $\flat$  A  
 Well, now, you step inside but you don't see too many faces  
 Dm C B $\flat$  A  
 Comin' in out of the rain to hear the jazz do down.  
 F C B $\flat$  Dm B $\flat$  C  
 Competition in other places but the horns, they're blowin' that sound.  
 B $\flat$  C Dm C B $\flat$  C  
 Way on down south, way on down south London town.

Dm C B $\flat$  A  
 You check out Guitar George, he knows all the chords.  
 Dm C B $\flat$  A  
 Mind he's strictly rhythm, he doesn't wanna make it cry or sing.  
 F C  
 This and an old guitar is all he can afford,  
 B $\flat$  Dm B $\flat$  C  
 When he gets up under the lights to play his thing.

Dm C B $\flat$  A  
 And Harry doesn't mind if he doesn't make the scene.  
 Dm C B $\flat$  A  
 He's got daytime job, he's doin' all right.  
 F C B $\flat$  Dm B $\flat$  C  
 He can play the honky-tonk like anything, savin' it up for Friday night  
 B $\flat$  C Dm C B $\flat$  C  
 With the Sultans, with the Sultans of Swing.

And a crowd of young boys, they're foolin' around in the corner,  
 Drunk and dressed in their best brown baggies and their platform shoes.  
 They don't give a damn about any trumpet playin' band;  
 It ain't what they call rock n' roll.  
 And the Sultans, yeah, the Sultans, they play creole.

(Instrumental:)

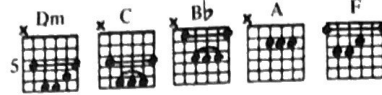
And then the man, he steps right up to the microphone  
 And says, at last, just as the time-bell rings:  
 "Good night, now it's time to go home."  
 And he makes it fast with one more thing:  
 "We are the Sultans, we are the Sultans of Swing."





# SULTANS OF SWING

## Chords used in this song:



Words and Music by  
MARK KNOPFLER

**Bright rock!**  
Dm

Guitar 2

(Strum pattern)  
(choke) (choke)

Guitar 1

etc...

TAB C

5 7 5 7 5 7

1. You get a

3

6 7 5 8 5 6 5 6 5 7

Dm C Bb A

shiv-er in the dark, it's \_\_\_ rain-ing in the park, but mean - time,

G2

etc...

G1

TAB

4

Dm C B $\flat$  A  
 south of the ri-ver you stop and you hold ev-ery-thing. —

*GI*  
 slide

slide 5 6

F C  
 A band is blow-in' Dix-ie dou-ble four —

5 6 5  
 6

B $\flat$   
 — time. You feel all right

*GI*

5 5 6 5 6 5 5

Dm B $\flat$   
 when you hear the mu-sic ring. —

*GI*

5 7 7 7 7 6 7

1.8. C 2.4.5.6. C

2. Well, now you Way on down

Bb C

— south way on down south

Dm C Bb C

Lon - don Town. —

Dm C Bb C 1.2. D.S.

3. You check out

3.4. *To Coda*  $\text{Dm}$   $\text{C}$   $\text{Bb}$   $\text{A}$

(lead solo)

7. 5 7 5 12 12 12 12 10 12 10 9 10

*hold* .....  $\text{Dm}$   $\text{C}$   $\text{Bb}$   $\text{A}$

9 12 12 11 9 10 9 12 12 12 10 10 10 10 13 11 13 11 12

$\text{F}$

10 11 9 10 12 12 13 12 12 13 12 12 10 10

$\text{C}$  3  $\text{Bb}$

13 12 13 12 10 12 13 13 13 13 13 13 13 10 13

$\text{Dm}$   $\text{Bb}$  *hold* .....

13 10 13 10 10 13 10 10 12 10 8 8 7 6 7



Chords: C, B $\flat$ , C

hold - - - - -

Chords: Dm, C, B $\flat$ , C

Chords: Dm, C, B $\flat$ , C

*D.S. al Coda* %

(end solo)

*Coda*

Chords: Dm, C, B $\flat$

G 2

(lead guitar ad lib.)

Chord: C

Repeat and fade

# HEAVY DUTY/DEFENDERS OF THE FAITH

Words and Music by  
GLENN TIPTON, ROB HALFORD  
and K. K. DOWNING

<sup>A</sup>  
(Verse 1:) I know you like it hot and love to writhe and sweat. <sup>C D</sup>

<sup>A</sup>  
You think that this feels good, you ain't felt nothin' yet. <sup>C D</sup>

<sup>C</sup>  
Red hot licks in the palm of my hand.

<sup>D</sup> <sup>E</sup>  
Feel your body quake as we hit the promised land.

<sup>A C D A C D</sup>  
(Chorus:) I'm heavy duty, I'm heavy duty

<sup>A</sup> <sup>C D</sup>  
(Verse 2:) We'll rise inside ya' till the power splits your head.

<sup>A</sup> <sup>C D</sup>  
We're gonna rock ya' till your metal hunger's fed.

<sup>C</sup>  
Let's all join forces, rule with an iron hand

<sup>D</sup> <sup>E</sup>  
And prove to all the world, metal rules the land.

(Repeat Chorus:)

<sup>A</sup> <sup>C</sup>  
So come on tell the world!

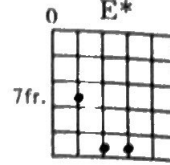
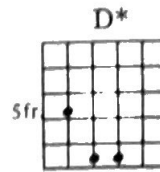
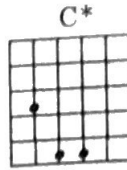
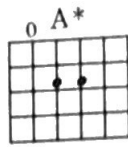
<sup>A D A D A D G A</sup>  
We are defenders of the faith.

<sup>D A D A D G A</sup>  
We are defenders of the faith.

# HEAVY DUTY

Words and Music by  
GLENN TIPTON, ROB HALFORD  
and K.K. DOWNING

Chords used in this song:



\* = Power Chord

Moderately Slow

A\* C\* D\* A\*

C\* D\* A\*

(w/vibrato bar)

A\*

I know you like it hot and love to writhe — and sweat. —

Heavy Duty - 3 - 1

C\* D\* A\*

You think that this feels good; you

ain't felt noth - in' yet. \_

C\* D\* C\*

Red hot licks in the palm \_ of my hand. \_

D\* E\*

Feel your bod-y quake, as we hit the prom - ised land. \_ I'm heav - y

A\* C\* D\* A\*

du - ty. I'm heav - y du - ty. (We're)

T A B

1. C\* D\* A\*

(w/vibrato bar)

T A B

2. C\* D\* A\*

We're heav - y du - ty.

T A B

(Continue on to Defenders Of The Faith")

C\* D\* A\* C\*

We're heav - y du - ty. So come on let's tell the world!

T A B

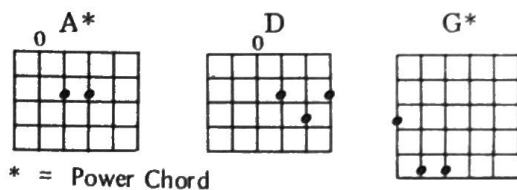


# DEFENDERS OF THE FAITH

63

Chords used in this song:

Words and Music by  
GLENN TIPTON, ROB HALFORD  
and K.K. DOWNING



Steady Rock!

First system of music. The vocal line (treble clef) has the lyrics: "We are de-fend-ers of the faith." Chords A\* and D are indicated above the first two measures, and G\* and A\* above the last two. The guitar line (bottom two staves) features a steady rock rhythm with power chords and triplets. The bass line (bottom staff) provides a steady accompaniment.

Second system of music. The vocal line continues with "We are de-fend-". Chords D and A\* D are indicated above the measures. The guitar and bass lines continue the rhythmic pattern from the first system.

Third system of music. The vocal line concludes with "ers of the faith. We are". Chords A\* D, G\* A\*, and D are indicated above the measures. The guitar and bass lines continue the rhythmic pattern. The system ends with the instruction "Repeat and fade".

# HONKY TONK WOMEN

Words and Music by MICK JAGGER  
and KEITH RICHARDS

(Verse 1:) I met a gin soaked bar room queen in Memphis, <sup>G</sup> <sup>C</sup> <sup>Csus</sup> <sup>C</sup>

She tried to take me upstairs for a ride. <sup>G</sup> <sup>A</sup> <sup>Asus</sup> <sup>A</sup> <sup>D</sup> <sup>G/D</sup> <sup>D</sup>

She had to heave me right across her shoulder <sup>G</sup> <sup>C</sup> <sup>Csus</sup> <sup>C</sup>

'Cause I just can't seem to drink you off my mind. <sup>G</sup> <sup>D</sup> <sup>G/D</sup> <sup>D</sup> <sup>G</sup>

(Chorus:) It's the honky tonk women <sup>G</sup> <sup>D</sup> <sup>G</sup>

Gimme, gimme, gimme the honky tonk blues. <sup>G</sup> <sup>D</sup> <sup>G</sup>

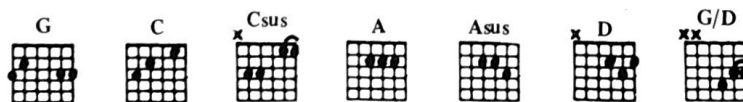
(Verse 2:) I played a divorcee in New York City, <sup>G</sup> <sup>C</sup> <sup>Csus</sup> <sup>C</sup>

I had to put up some kind of a fight. <sup>G</sup> <sup>A</sup> <sup>Asus</sup> <sup>A</sup> <sup>D</sup> <sup>G/D</sup> <sup>D</sup>

The lady then she covered me with roses, <sup>G</sup> <sup>C</sup> <sup>Csus</sup> <sup>-C</sup>

She blew my nose and then she blew my mind. <sup>G</sup> <sup>D</sup> <sup>G/D</sup> <sup>D</sup> <sup>G</sup>

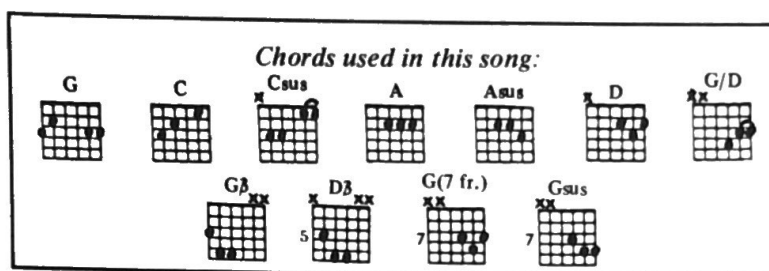
(To Chorus:)



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# HONKY TONK WOMEN

Words and Music by  
MICK JAGGER and  
KEITH RICHARDS



**Moderate rock**  
**(Drums) 4**

1. I met a gin soaked, bar - room queen in Mem-  
2. played a di - vor - cee in New York Ci -  
3. (Lead solo ad lib.)

C Csus C G A Asus A

phis, — she tried — to take — me up — stairs for a ride. —  
ty, — I had — to put — up some — kind of a fight. —

She had to heave me right — a - cross her shoul-  
 The la - dy then she cov - ered me with ros -

der — 'cause I just — can't seem — to  
 es, — she blew — my nose — and

drink you off — my mind. — It's the  
 then she blew — my mind. — (end solo)

honk y tonk wom-en; gim-me, gim-me, gim-me the honk-y tonk blues. 1. I blues. 2. I blues. (To lead solo) blues. Fine

10



# SPIRITS IN THE MATERIAL WORLD

Words and Music by STING

(Verse 1:) <sup>Am</sup> There is no political solution, <sup>G Em</sup> to our troubled evolution.

<sup>Am G Em</sup> Have no faith in constitution, <sup>Am G Em</sup> there is no bloody revolution.

(Chorus:) <sup>Dm</sup> We are spirits in the material world. <sup>G Dm</sup>

<sup>G Dm</sup> Are spirits in the material world (Repeat)

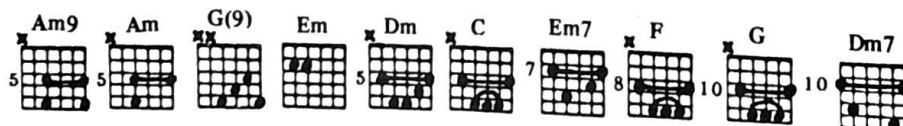
(Verse 2:) <sup>Am G Em</sup> Our so called leaders speak. <sup>Am G Em</sup> With words they try to jail you.

<sup>Am G Em</sup> They subjugate the meek, <sup>Am G Em</sup> but it's the rhetoric of failure.

(Verse 3:) <sup>Am G Em</sup> Where does the answer lie? <sup>Am G Em</sup> Living from day to day.

<sup>Am G Em</sup> If its something we can't buy, <sup>Am G Em</sup> there must be another way.

(To Chorus:)



# SPIRITS IN THE MATERIAL WORLD

**Chords used in this song:**

Moderately Fast

Words and Music by  
STING

**Guitar 1** **Am9** **Am** **G(9)**

**Guitar 2 (or bass) f**

**Am9** **Am** **G(9)** **Em** **Am9** **Am** **G(9)** **Em**

There is no po - li - ti - cal so - lu - tion,

**Am9** **Am** **G(9)** **Em** **Am9** **Am**

to our trou - bled e - vo - lu - tion.

Spirits In The Material World - 3 - 1

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G(9) Em Am9 Am 3 G(9) Em Am9 Am G(9) Em

Have no faith in con - sti - tu - tion,

Am9 Am G(9) Em Am9 Am G(9) Em

there is no blood - y rev - o - lu - tion. We

Dm C Dm C Dm Em7 F G C Dm C Dm C

are spir - its in the ma - ter - ial world. Are spir - its

Dm Em7 F G C Dm C Dm C Dm Em7 F G C Dm

in the ma - ter - ial world. Are spir - its in the ma - ter - ial world.

1. *D.S.* 2. *To next strain*

Are spir - its in the ma-ter - ial world. in the ma-ter - ial world..

Chords: C, Dm, C, Dm Em7 F G, C, Dm Em7 F G, C, Dm

3. *Repeat and fade*

in the ma-ter - ial world.

Chords: Dm Em7 F G, C, Dm, Em7 F G, Dm7 G F, Em7 Dm

(fret string) 7 8 / 1 1

Am9 Am G(9) Em

Keyboard part adapted for guitar

Chords: G1, G2, 8/2, 5/2

5 3 3 3 3 5 3 3 5 0 3

Am9 Am G(9) Em *D.S.*

*Continue thru 3rd verse*

5 3 3 3 5 3 3 5 0 3

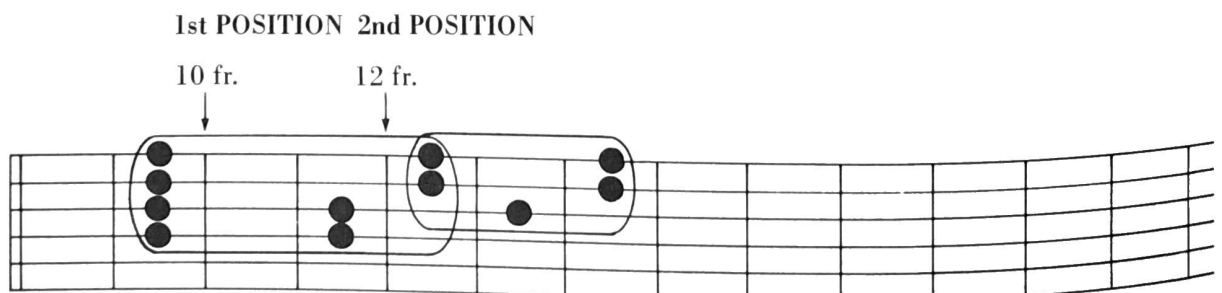
# PERFORMERS' NOTES

## ROCK LICKS

### *Born Under A Bad Sign:* ALBERT KING

Not related to the other "Kings," B.B. and Freddie, Albert's unique style of blues-rock gets instant recognition. He's a powerful blues singer and guitarist with the authentic sound of a true original.

In "Born Under A Bad Sign," King uses the 2nd position blues scale, diagrammed below. To understand his solos in this tune, become familiar with this scale. Since it lies right above the 1st position scale on the fretboard, guitarists can move rapidly from one position to the other in the middle of a solo.

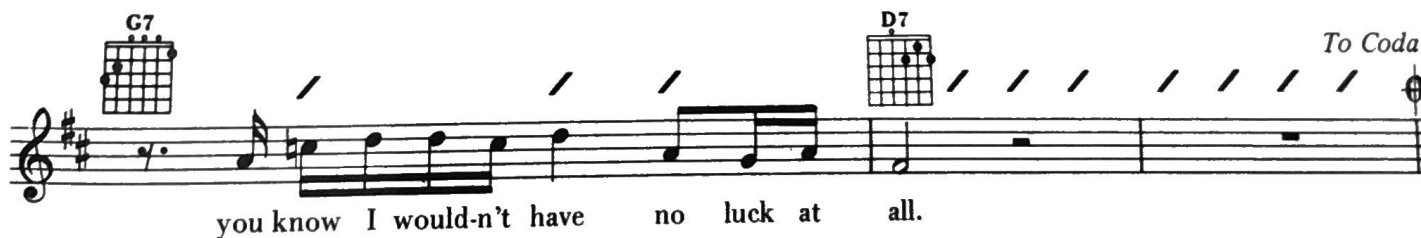
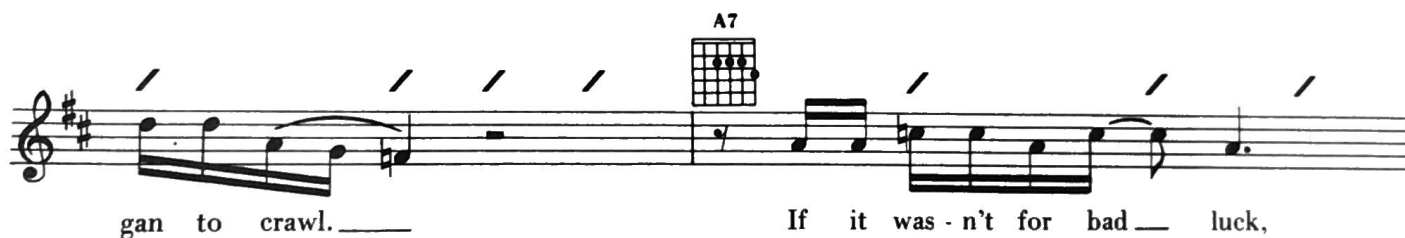
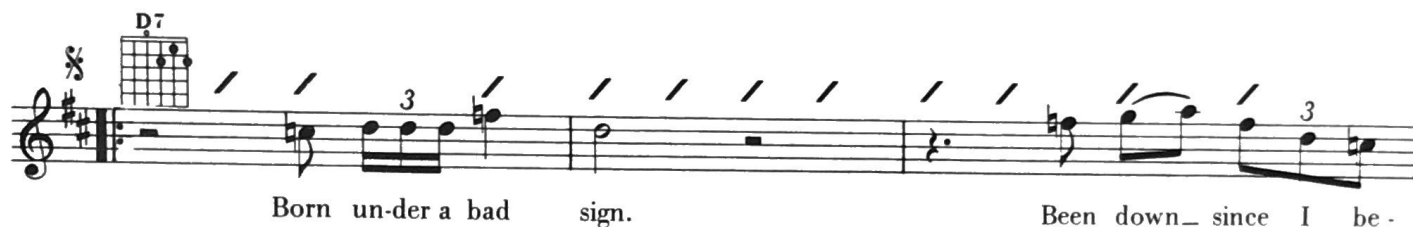




# BORN UNDER A BAD SIGN

Rock

Words and Music by  
WILLIAM BELL and BOOKER T. JONES



# BORN UNDER A BAD SIGN

Guitar Solo

Words and Music by  
WILLIAM BELL & BOOKER T. JONES

*Intro. Rock*

1st Pos. 2nd Pos.

Ch Ch

2nd Pos.

Ch Ch Ch Ch

*Vamp*

Ch Ch Ch

etc.

Ch Ch Ch Ch

The sheet music is written for guitar in 4/4 time with a key signature of one sharp (F#). It includes a Rock Intro, two main sections with 1st and 2nd positions, a Vamp section, and a concluding section with 'etc.' The notation includes treble and bass staves with various guitar techniques like bends, vibrato, and harmonics indicated by wavy lines. Chords are marked with 'Ch' and specific fret numbers are provided for many notes.

Born Under A Bad Sign - 2 - 1

I been on my own \_\_\_  
My whole life \_\_\_

ev - er since I was ten.  
has been one big \_\_\_ fight.

(Instrumental)

If it was - n't for bad \_\_\_ luck,

I would-n't have no kind of luck, \_\_\_

if if was - n't for real \_\_\_ bad luck,

I would-n't have no luck at all.

4. Wine and wom-en \_\_\_

is all I crave.

A big fat wom-en will car-ry me

to my grave.

Coda

Repeat and fade

(ad lib vocals)

# PERFORMERS' NOTES

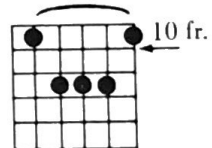
## ROCK LICKS

*Cry Tough:*

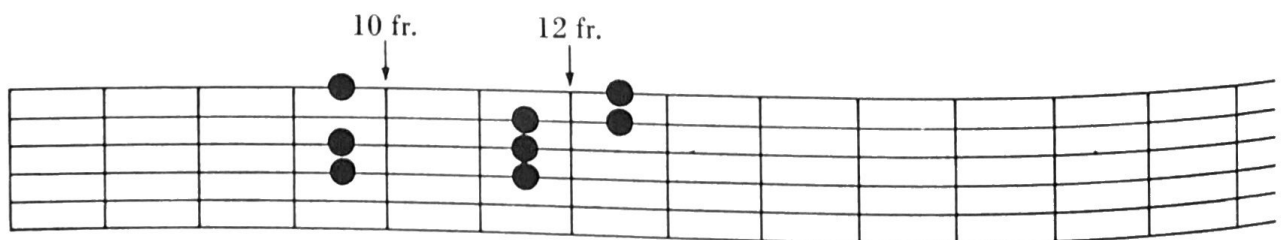
NILS LOFGREN

Nils Lofgren, a versatile and exciting musician, plays hard-rock and slide guitar.

In "Cry Tough" Lofgren uses his slide style in regular tuning. He mixes fretted notes with long, sliding, sustained notes that require the use of a bottleneck. The solo alternates between a high G, 1st position blues scale on the 15th fret, and a G chord on the 10th fret:



This position is useful for slide technique. The guitarist can bar the G triad on the 12th fret with the slide, and find blues notes all around it. Here are notes to pick out around this position:



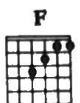
# CRY TOUGH

Words and Music by  
NILS LOFGREN

Rock beat

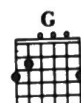


1. Al - read - y late — to the  
2. Oh, I told him 'bout my



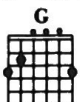
un - ion hall, —  
danc - in' blues, —

tired and drag - gin' my feet — on the ground. —  
and why I had to feel the — band to - night. —



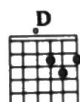
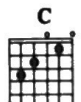
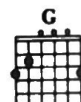
Doc - tor Feel - good lives right down my street, —  
Doc - tor Feel - good, I prom - ised this la - dy,

I flew on o - ver and he  
if I can't dance she's gon - na



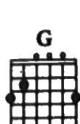
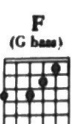
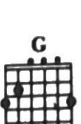
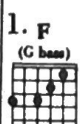
heard me speak, "Doc, please. —  
break my nose. He said, "Eas - y now boy. —

Oh,  
'Cause



I'm get - tin' weak in the knees, —  
I've got the an - ti - dote, —

and he said,  
and he said,



"Cry tough, —

son, cry tough. —

Cry Tough - 2 - 1

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2.

"Cry tough, throw that girl on the floor.— Help her up and watch her  
beg for more.— Cry tough, pull down your soul.— You  
just need an - oth - er shot of rock 'n' roll.—  
Just need an - oth - er shot of rock 'n' roll.—  
to 3rd verse & chorus, repeat chorus and fade  
Ad lib on chords

3. I've been a cripple since they threw me in school,  
Until I caught this new kind of flu.  
Caught dancin' fever, I had to have it. Crazy Doctor Feelgood encouraged my habit.  
All his time he would devote, till he discovered the antidote.  
And he said:

3rd Chorus: "Cry tough, burn your crutches, too, you were born to be a dancin' fool.  
Cry tough, throw down your soul. You just need another shot of rock 'n' roll.  
Yeh, just need another shot of rock 'n' roll."

# CRY TOUGH

Guitar Solo

Words and Music by  
NILS LOFGREN

Rock beat

The sheet music is a guitar solo for the song "CRY TOUGH" by Nils Lofgren. It is written in 4/4 time and the key of G major (one sharp). The tempo/style is indicated as "Rock beat". The music is presented in six systems, each consisting of a treble clef staff and a guitar staff (labeled T/B). The guitar staff includes fret numbers and is divided into measures by a vertical line. The music includes various techniques such as triplets, bends, and slurs. The final system ends with "etc.".

# PERFORMERS' NOTES

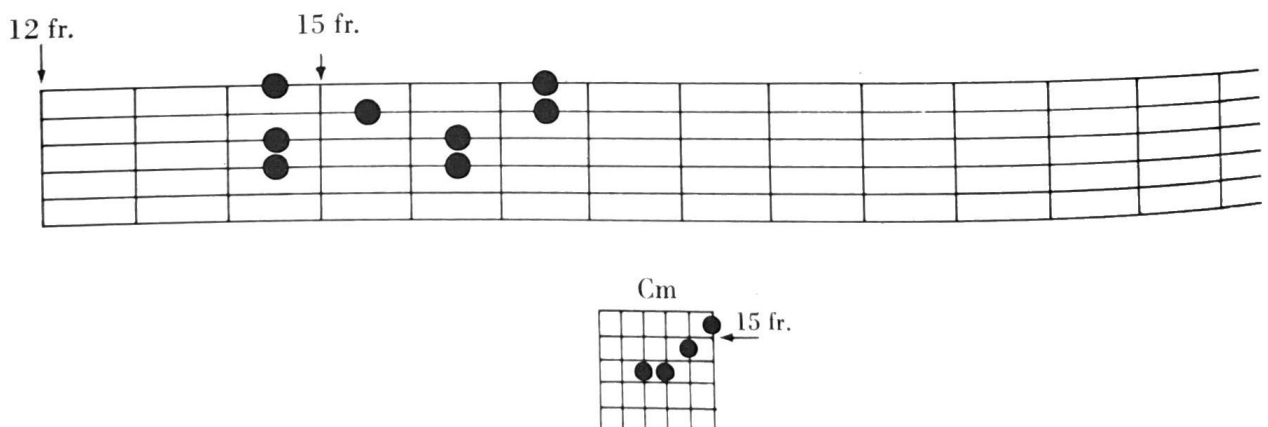
## ROCK LICKS

*Johnny B. Goode* :

JOHNNY WINTER

Johnny Winter, one of the "meanest" players rock has produced, plays bottleneck style on electric and acoustic guitar.

In "Johnny B. Goode" (typical of Winter's choice of material), Winter uses the familiar Chuck Berry licks in the key of C, followed by a typical F chord, rock-style back-up. He plays bottleneck licks with either his little or ring finger, leaving the other fingers free to fret strings. He plays from the following position:



This is a blues position. Play the Cm chord to prepare for this scale. The solo ends back with 1st position C blues licks.

# JOHNNY B. GOODE

Guitar Solo

Words and Music by  
CHUCK BERRY

Fast Rock

The guitar solo for "Johnny B. Goode" is written in 12/8 time and is characterized by a fast rock tempo. The music is presented in six systems, each consisting of a treble clef staff and a bass staff. The bass staff includes fingerings (numbers 1-10) and chord symbols (C, F, G). The treble staff includes various musical notations such as eighth notes, sixteenth notes, and slurs. The piece ends with a double bar line.

# JOHNNY B. GOODE

81

*Guitar Solo***Fast Rock**Words and Music by  
**CHUCK BERRY**

The guitar solo for "Johnny B. Goode" is written in a key with one flat (Bb) and a 4/4 time signature. It is marked "Fast Rock". The solo is presented in five systems of music, each consisting of a treble staff and a bass staff. The notation includes various guitar-specific elements such as fret numbers (e.g., 9, 10, 11, 12, 13, 15, 16, 17, 20), bends (marked with a 'b' and a curved line), and slurs. Chords are indicated by letters: C, F, G, and Ch (chord). The piece concludes with a double bar line.



# JOHNNY B. GOODE

Words and Music by  
CHUCK BERRY

Fast Rock

**C**



1. Deep down in Louis - i - an - a, close to New Or - leans, — way  
 car - ry his gui - tar — in a gun - ny sack, — go  
 fa - ther told him, some day you will be a man, — and

back up in the woods a - mong the ev - er greens; — there  
 sit be - neath the trees — by the rail - road track; — the  
 you will be the lead - er of a big old band. —

**F**



stood a lit - tle cab - in made of earth and wood, — where  
 en - gi - neer would see him sit - tin' in the shade, —  
 Man - y peo - ple com - in' from miles a - round, — to

**C**





lived a coun - try boy name of John - ny B. Goode, — who  
 strum - min' with the rhy - thm that the driv - ers made. —  
 hear you play your mu - sic when the sun — go down. —

**G**



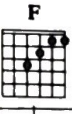
nev - er ev - er learned to read or write so well, — but he could  
 Peo - ple pass - in' by, — they would stop and say, — oh my, —  
 May - be some — day your name will be in lights — say - ing,

Johnny B. Goode - 2 - 1


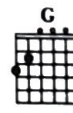



play a gui - tar — just like a - ring - in' a bell. —  
 but that — lit - tle coun - try boy — can play. — } Go, go, —  
 'John - ny B. Goode — To - night.' —


— go, — John - ny, go! Go, — go, —



— John - ny, go! Go, — go, — John - ny, go! Go, —

— go, — John - ny, go! Go, — John - ny B. Goode..



1. 2. 3.

2. He used to  
 3. His

# WILD THING

Words and Music by CHIP TAYLOR

(Chorus:)  $A\beta$   $D E D$  Wild thing, you make my heart sing.  $A\beta$   $D E$   
 $D$   $A\beta$   $D E D$   
 You make everything groovy.  
 $A\beta$   $D E G\beta A\beta G\beta$   
 Wild thing.

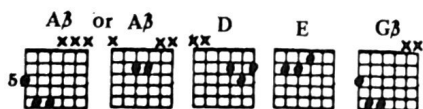
(Verse 1:)  $A\beta$   $G\beta A\beta G\beta$  Wild thing, I think ya move me.  
 $A\beta$   $G\beta A\beta G\beta$   
 But I wanna know for sure.  
 $A\beta$   $G\beta A\beta G\beta$   
 Come on and sock it to me one time.  
 $A\beta$   $A\beta D E D A\beta D E D$   
 You move me (look out.)

(To Chorus:)

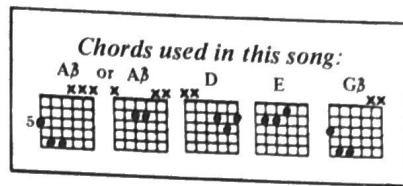
(Guitar Solo:)

(Verse 2:)  $A\beta$   $G\beta A\beta G\beta$  Wild thing, I think I love you.  
 $A\beta$   $G\beta A\beta G\beta$   
 But I wanna know for sure.  
 $A\beta$   $G\beta A\beta G\beta$   
 Come here and sock it to me one more time again.  
 $A\beta$   $A\beta D E D A\beta D E D$   
 Ah shucks, I love ya.

(To Chorus:)



# WILD THING



Words and Music by  
CHIP TAYLOR

Moderately Slow Rock ♩ = 92

N.C. *p* < *mf* > *p* feedback *f* with overdrive

continue two measure chord riff

A♭ D E D A♭ D E D

Wild thing, you make my heart sing. You make eve -

To Coda

A♭ D E D A♭ D

- ry thing - groov - y. Wild thing.

Wild Thing - 3 - 1

But I wan - na know \_\_\_\_\_ for sure. \_\_\_\_\_ Come on and s

**TAB**

7 7 5 5 7 5 7 5 7 5

Rock It to Me

ock it to me one time. You move me(look out).

2.



The musical score is for a piece titled "Sustained solo" in E major. It consists of two staves: a standard musical staff and a guitar tablature staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is characterized by sustained notes, indicated by the "Sustained solo" text and the long horizontal lines under the notes. The notes are E, D, A, and E, with the A note being a whole note. The guitar tablature staff shows the fret numbers for each note: 5, 7, 5, 7, 5, 7 for the first measure; 5, 7, 9, 7, 5 for the second measure; 5, 4, 5, 4, 5, 4, 5 for the third measure; and 4, 5, 7, 5, 4, 5, 4 for the fourth measure. The piece is marked with a tempo of 120 bpm.

The musical score for "The Wind" by The Beatles is presented in a standard notation format. The guitar part is written on a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass part is written on a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into four measures, each with a chord symbol above the guitar staff: E, D, A7, E, D, A7. The guitar part features a melodic line with eighth and quarter notes, while the bass part provides a rhythmic accompaniment with eighth and quarter notes. The bass part includes a double bar line after the second measure, indicating a change in the bass line.

musical score for guitar, featuring a melodic line in treble clef and a bass line in bass clef. The key signature is one sharp (F#). The melody consists of eighth notes with a trill on the E note. The bass line consists of eighth notes. The score is divided into measures by bar lines. The first measure contains the notes E, D, A, and G. The second measure contains the notes E, D, A, and G. The third measure contains the notes E, D, A, and G. The fourth measure contains the notes E, D, A, and G. The fifth measure contains the notes E, D, A, and G. The sixth measure contains the notes E, D, A, and G. The seventh measure contains the notes E, D, A, and G. The eighth measure contains the notes E, D, A, and G. The score ends with a double bar line and a repeat sign.

**Coda**

Repeat ad lib. and fade

Wild - thing.

feedback effects

TAB

# LOVE STINKS

Words and Music by PETER WOLF  
and SETH JUSTMAN

(Verse 1:)  $C\beta$   $F\beta$   $C\beta$   $A\beta$   
You love her, but she loves him.  
 $C\beta$   $F\beta$   $C\beta$   $A\beta$   
And he loves somebody else; you just can't win.  
 $C\beta$   $F\beta$   $C\beta$   $A\beta$   
And so it goes till the day you die,  
 $C\beta$   $F\beta$   $C\beta$   $A\beta$   
This thing they call love, it's gonna make you cry.  
 $G\beta$   
I've had the blues, the reds and the pinks.  
 $F\beta$   $N.C.$   
One thing for sure, love stinks.

(Chorus:)  $C\beta$   $G\beta$   $F\beta$   
Love stinks, yeah, yeah. Love stinks.  
 $G\beta$   $C\beta$   $G\beta$   $F\beta$   
Love stinks, yeah, yeah. Love stinks.  
 $G\beta$   $C\beta$   $G\beta$   $F\beta$   
Love stinks, yeah, yeah. Love stinks.  
 $G\beta$   $C\beta$   $G\beta$   $F\beta$   
Love stinks, yeah, yeah.

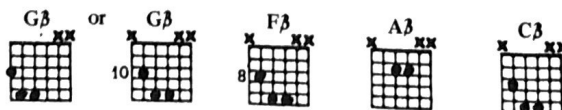
(Verse 2:)  $C\beta$   $F\beta$   $C\beta$   $A\beta$   
Two by two and side by side,  
 $C\beta$   $F\beta$   $C\beta$   $A\beta$   
Love's gonna find you, yes it is, you just can't hide.  
 $C\beta$   $F\beta$   $C\beta$   $A\beta$   
You'll hear it call, your heart will fall.  
 $C\beta$   $F\beta$   $C\beta$   $A\beta$   
Then love will fly; it's gone, that's all.  
 $G\beta$   
I don't care for any Casanova thing.  
 $F\beta$   $N.C.$   
All I can say is, love stinks.

(To Chorus:)

(Verse 3:) *Synthesizer Solo*

$G\beta$   
I've been through diamonds, I've been through minks.  
 $F\beta$   $N.C.$   
I've been through it all; love stinks.

(To Chorus:)



# LOVE STINKS

89

Chords used in this song:

Words and Music by  
PETER WOLF and  
SETH JUSTMAN

Moderately ♩ = 100

*f* 2 (Drums) 2 with overdrive

Chords: C<sup>b</sup>, G<sup>b</sup>, F<sup>b</sup>, G<sup>b</sup>, C<sup>b</sup>, G<sup>b</sup>

Chords: F<sup>b</sup>, G<sup>b</sup>, C<sup>b</sup>, F<sup>b</sup>, C<sup>b</sup>, A<sup>b</sup>

You love her, — but she loves him. — And

(muted)

Chords: C<sup>b</sup>, F<sup>b</sup>, C<sup>b</sup>, A<sup>b</sup>, C<sup>b</sup>, F<sup>b</sup>

he loves some-bod-y else; you just can't win. — And so — it goes — till the

Love Stinks - 4 - 1

C♯ A♯ C♯ F♯ C♯ A♯ G♯

day you die, — this thing they call love, — it's gon-na make you cry. —

(open)

F♯

I've had the blues, the reds and the pinks. — One thing for sure, —

N. C. C♯ G♯ F♯ G♯ C♯ G♯

Love stinks. Love stinks, yeah, yeah. Love stinks. Love stinks, yeah,

F♯ G♯ C♯ G♯ F♯ G♯

yeah. — Love stinks. Love stinks, yeah, yeah. — Love stinks. Love

C♯ G♯ F♯ G♯ C♯ F♯

stinks, yeah, yeah. — (Synthesizer solo)

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#), showing a melody with notes C#4, G#4, F#4, G#4, C#5, and F#5. The middle staff is a treble clef with a key signature of one sharp, showing a synthesizer accompaniment with chords and a solo section marked '(Synthesizer solo)'. The bottom staff is a bass clef with a key signature of one sharp, showing a bass line with notes 5, 3, 12, 12, 10, 10, 12, 12, 12, 12, 5, 5, 10, 10, 8, 8.

C♯ A♯ C♯ F♯ C♯ A♯

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp, showing a melody with notes C#4, A#4, C#5, F#5, C#5, and A#5. The middle staff is a treble clef with a key signature of one sharp, showing a synthesizer accompaniment with chords and a solo section marked '(Synthesizer solo)'. The bottom staff is a bass clef with a key signature of one sharp, showing a bass line with notes 5, 3, 5, 3, 5, 3, 5, 3, 10, 10, 8, 8, 5, 3, 5, 3, 5, 3, 5, 3, 10, 10, 8, 8.

C♯ F♯ C♯ A♯ C♯ F♯

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp, showing a melody with notes C#4, F#4, C#5, A#5, C#5, and F#5. The middle staff is a treble clef with a key signature of one sharp, showing a synthesizer accompaniment with chords and a solo section marked '(Synthesizer solo)'. The bottom staff is a bass clef with a key signature of one sharp, showing a bass line with notes 5, 3, 10, 10, 8, 8, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 10, 10, 8, 8.

C♯ G♯ F♯

end solo I've been through dia-monds. I've been through minks. I've been through it all; —

The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp, showing a melody with notes C#4, G#4, and F#4. The middle staff is a treble clef with a key signature of one sharp, showing a synthesizer accompaniment with chords and a solo section marked '(Synthesizer solo)'. The bottom staff is a bass clef with a key signature of one sharp, showing a bass line with notes 5, 3, 5, 3, 5, 3, 5, 3, 12, 12, 10, 10, 8, 8.



N. C. C♯ G♯ F♯ G♯ C♯ G♯  
 Love stinks. Love stinks, yeah, yeah. Love stinks. Love stinks, yeah,  
 yeah. — Break-down. Love  
 stinks, yeah, yeah. — Love stinks. Love stinks, yeah,  
 yeah. — Love stinks. Love stinks, yeah, yeah. — Love stinks. Love stinks. Love stinks. Love stinks!

TAB: 5 5 12 12 10 10 12 12 12 12 5 5 12 12  
 5 5 12 12 10 10 12 12 12 12 5 5 12 12  
 5 5 10 10 8 8 10 10 10 10 3 3 10 10

F♯ G♯ C♯ G♯ F♯ G♯  
 TAB: 10 10 12 12 12 12 5 5 12 12 10 10 12 12 12 12  
 10 10 12 12 12 12 5 5 12 12 10 10 12 12 12 12  
 8 8 10 10 10 10 3 3 10 10 8 8 10 10 10 10

C♯ G♯ F♯ G♯ C♯ G♯  
 TAB: 5 5 12 12 10 10 12 12 12 12 5 5 12 12  
 5 5 12 12 10 10 12 12 12 12 5 5 12 12  
 5 5 10 10 8 8 10 10 10 10 3 3 10 10

F♯ G♯ C♯ G♯ F♯ G♯ C♯  
 TAB: 10 10 12 12 12 12 5 5 12 12 10 10 12 12 12 12  
 10 10 12 12 12 12 5 5 12 12 10 10 12 12 12 12  
 8 8 10 10 10 10 3 3 10 10 8 8 10 10 10 10

Fine

# BARK AT THE MOON

By OZZY OSBOURNE

(Verse 1:) Screams break the silence, waking from the dead of night.

Vengeance is boiling, he's returned to kill the light.

Then, when he's found who he's looking for,

Listen in awe, and you'll hear him

Bark at the moon.

(Verse 2:) Years spent in torment, buried in a nameless grave.

Now he has risen, miracles would have to save.

Those that the beast is looking for

Listen in awe and you'll hear him

Bark at the moon.

(Chorus:) Hey, yeah, bark at the moon.

(Bridge:) They cursed and buried him along with shame,

And thought his timeless soul had gone, gone.

In empty burning hell unholy one,

But he's returned to prove them wrong, so wrong, ooh yeah, baby.

(Verse 3:) Howling in shadows, living in a lunar spell,

He finds his heaven, spewing from the mouth of hell.

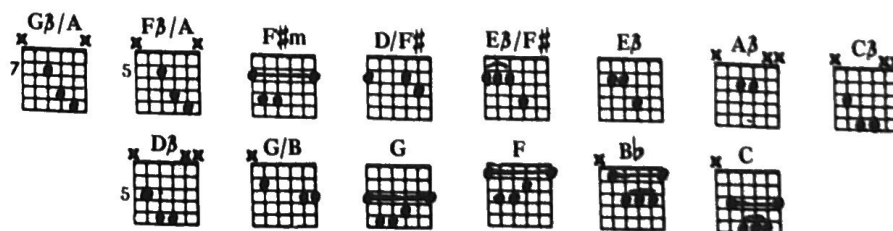
Those that the beast is looking for,

Listen in awe, and you'll hear him

Bark at the moon.

(Chorus:) Hey, yeah, bark at the moon.

(Repeat Chorus:)



# BARK AT THE MOON

*Chords used in this song:*

Hard rock ♩ = 144

By  
OZZY OSBOURNE

*with distortion-muffle strings with right hand*

*f*

1. 2.

*G#3/A* *F#3/A* *N.C.*

*A#3*

Screams break — the si — lence,

G $\sharp$ /A F $\sharp$ /A

wak - ing from the dead of night.

A $\sharp$

Venge - ance is boil - ing,

G $\sharp$ /A N. C. F $\sharp$ m D/F $\sharp$

he's re - turned to kill the light. Then when he's found who he's

E $\sharp$ /F $\sharp$  N. C. F $\sharp$ m D/F $\sharp$

look - ing for, lis - ten in awe, and you'll

1. *E♭* *E♭* *A♭* D.S. (Take 1st and 2nd endings)

hear — him bark at the moon.

*one bar*

10 10 10  
9 9 9  
7 7 7  
0 0 0 0 0 0 0 0 0 0

2.3. *E♭* *A♭* *C♭* *D♭* *G/B* *A♭* *G*

bark at the moon.

(muted)

3 3 5 5 4 4 5

1. *E♭* *To Coda* 2. *F* *E♭*

Hey, — yeah, bark at the moon. —

(open)

*F♭* *E♭* *F♭* *F♭* *G♭* *E♭* *F♭* *E♭*

They cursed and bur-ied him a - long with — shame, — and thought his





Am Gm

B $\flat$  B $\flat$

T  
A  
B

A $\natural$  Dm C

T  
A  
B

Dm Dm C Am B $\flat$  C

T  
A  
B

Dm B $\flat$

(muted)

T  
A  
B

C

(open) (muted)

T  
A  
B

[illegible]

**Guitar Solo**

**Double Bass**

**Key Signature:** One sharp (F#)

**Time Signature:** 4/4

**Section 1: Guitar Solo (C)**

**Section 2: Double Bass (A2)**

**Section 3: Guitar Solo (D.S. (Take 1st and 2nd endings) al Coda (end solo))**

**Section 4: Double Bass (A2)**

**Section 5: Guitar Solo (Coda)**

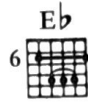
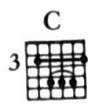
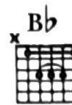
A♯ C♯ D♯ G/B A♯ G G F  
 4.5.6.7. (*Gtr. solo*) 1.2.3. (*vocal*)  
 Hey, \_\_\_\_\_  
 (muted) (open)

1.-6. F E♭ E♭ 7. F E♭ A♭ Fine

yeah, bark at the moon.—

# MONEY FOR NOTHING

## CHORDS USED IN THIS SONG:



or



Words and Music by  
MARK KNOPFLER

Moderate Rock ♩ = 138

Gm

*f* (w/dirty sound)

Bb C Gm

P S S

F Gm

H P S

Gm

Look at them — yo-yos that's — the way you do it, — Play the gui-tar on the  
 I should-a - learned to — play — the gui-tar, — (I) should-a learned — to

The system consists of a vocal line, a guitar line, and a bass line. The vocal line has a key signature of two flats and a 4/4 time signature. The guitar line features a complex, fast-paced melody with many beamed sixteenth notes. The bass line is a simple, steady accompaniment.

Bb

C

Gm

M. T. V.  
 play them drums. That ain't — work-in' that's — the way you do it;  
 Look at that ma-ma, she's got it stick-in' in the cam-era,

The system continues with the vocal, guitar, and bass lines. The guitar line has a prominent solo section with a key signature change to Bb and a C chord. The bass line provides a solid harmonic foundation.

F

Gm

mon-ey for noth-in' and your chicks for free. — (Now) that ain't work-in', that's —  
 man, we could have some fun. — And he's up there! What's that? —

The final system of the page, featuring the vocal, guitar, and bass lines. The guitar line has a key signature change to F and a Gm chord. The bass line continues the harmonic progression.



— the way you do it,      *lem - me tell ya*,      them — guys ain't dumb; —  
 — Ha - wai - ian nois - es;      he's      banging on the bon - gos      like a      chimp - an - zee. —

*Bb*      *C*

*P*      *S*      *S*

T      A      B

*Gm*

may-be get a blis - ter on your      lit - tle fin - ger,      money for      may - be get a  
*That ain't*      *work - in';*      that's the way you do it,      no - thing and your

*H*      *P*

T      A      B

*F*      *Gm*      *Eb*      *Bb*

blis - ter on your — thumb. —      We got to in - stall      mi - cro - wave      ov - ens,  
 chicks      for free. —

*P*

T      A      B

cus - tom kit - chen de - liv - er - ies; \_\_\_\_\_ We got to move these

re - fri - ger - a - tors, we got to move these co - lour T. V's. \_\_\_\_\_

*(Vocal 1st time only)*

(See) that lit - tle fag - got with the ear - ring and the make - up;

yeah bud - dy that's his own — hair. That lit - tle fag - got got his

1.2.4. To next strain 3.

Eb F Gm C D E

T A B

P S S

own jet air — plane, — that lit - tle fag - got he's a mil - lio - naire.

1.2. F Gm D.S.

T 1 0 0 1 0 0 0 0  
A 0 0 0 0 0 0 0 0  
B 0 0 0 0 0 0 0 0

H P S

3. F Gm Gm

Lis- ten here! That ain't work - in' that's the way you do it;

Guitar ad lib.

T  
A s. 0  
B 0 5 0 5

Bb C Gm

you play the gui - tar on the M. T. V. That ain't — work - in', that's —

Repeat ad lib. and fade  
F Gm

— the way you do it; mon - ey for noth - ing and your chicks for free! —



**BARK AT THE MOON** OZZY OSBORNE  
**BORN UNDER A BAD SIGN** CREAM  
**CATCH MY FALL** BILLY IDOL  
**THE CROSSING** BIG COUNTRY  
**CRY TOUGH** NILS LOFGRIN  
**HEAVY DUTY/DEFENDERS OF THE FAITH** JUDAS PRIEST  
**HONKY TONK WOMEN** THE ROLLING STONES  
**IN AND OUT OF LOVE** BON JOVI  
**JAWBREAKER** JUDAS PRIEST  
**JOHNNY B. GOODE** CHUCK BERRY  
**LOVE STINKS** J. GEILS BAND  
**LOVIN' EVERY MINUTE OF IT** LOVERBOY  
**MONEY FOR NOTHING** DIRE STRAITS  
**ROCK! ROCK! (Till You Drop)** DEF LEPPARD  
**SOLID ROCK** DIRE STRAITS  
**SPIRITS IN THE MATERIAL WORLD** POLICE  
**SULTANS OF SWING** DIRE STRAITS  
**TONIGHT IT'S YOU** CHEAP TRICK  
**WILD THING** JIMI HENDRIX/THE TROGGS  
**WONDERLAND** BIG COUNTRY

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